

Catalog # 20125-M

3-5 (6) Octaves
Optional Handchimes and Percussion

AGEHR Level II

AL-LE-LU!

(Hawaiian Carol)



Jacqueline Hanna McNair

arranged by

Martha Lynn Thompson

From the Top Music
Albuquerque, NM
www.FromTheTopMusic.com

Handbells used: 3, 4, 5 or 6 octaves

3 octave choirs omit notes in ().
 4 octave choirs omit notes in [].

Although E major is the preferred key, 3 octave choirs may find that E-flat major is better suited for the 3-octave range. Transposition is easily accomplished by changing the key signature to 3 flats and all "sharp" accidentals to "naturals."

Optional handchimes used: 2 octaves

PERFORMANCE NOTES

This piece may be performed with handbells alone or with handbells and handchimes. It may also serve as the accompaniment for an SA choir or for two equal voices. For choral use, a separate SA anthem with piano and/or guitar accompaniment is available. (Piano accompaniment is not used with the handbell accompaniment.)

A separate percussion part is available if the percussion is not played by one or more of the ringers. Rhythm may be played with thumb and fingers of right hand on body of guitar and mute strings with left hand.

In measures 3-7, the text is interlined so the ringers can more easily follow the solo voice line. If there are no singers, this part should be spoken. Measures 3-4 are to be rung 5 times.

If there are no singers, the text may be provided by a narrator whose part is found on page 7. Embedded in the Master Score and in the Handbell Score are indications for the beginning of each section of narration. The first number is for verse one; the second for verse two. Narrator should speak distinctly at a moderate pace, not attempting to fit text to music.

In verse one, measures 9-26, optional handchimes may be used for the alto voice which echos the soprano line. If chimes are not used, the red diamond shaped notes will help delineate that important melody line.

In verse two, measures 39-56, the alto line is a harmony part and is rung on bells. The red diamond-shaped notes are to be rung softly on handchimes as part of the accompaniment. If handchimes are not used, these notes may be rung softly on bells.

When performed without singers or narrator, the first ending and repeat in measure 56 may be omitted.

AL-LE-LU!

(Hawaiian Carol)

For two-part treble voices, piano and/or guitar
Two-headed drum (bongos may be used),
Uli-uli - *Hawaiian feathered gourd* (maracas may be used)

Jacqueline Hanna McNair
(Based on an old Hawaiian Chant)
arr. Martha Lynn Thompson

Moderato

1 2 3 4

1 - I tell the story of the Christ Child.
2 - The Son of God he came to save us,
3 - He born in Bethlehem, Judea,
4 - He bring the light to chase the dark cloud,
5 - In all the earth there is no other!

5 6 7 8

E - A!
(ay - ah) E - A! E - A!

Drums
Right hand
Left hand

Gourd
or
Maracas

Sk

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20125B Al-le-lu

Narration #1 or #6 begins.

Moderato

9

p - mf
LV

10

p - mf
R

11

12

13

14

15

16

Narration #2 or #7 begins.

17

18

19

20

21

22

23

24

25 26 27 28 29

LV R R R

Gradually accel.

Gourd *
or
Maracas

Pl/Mallets +

Gradually accel.

Narration #3 or #8 begins.

30 31 32 33

LV LV LV R

Gradually accel.

34 35 36 37 38

LV R LV LV R

Gradually accel.

Sk ~ >

* A dance-like effect can be created by striking the gourd (held in the right hand) against the *palm* of the left hand on beats 1 and 2, on the right *hip* on beat 3, the remaining eighth notes with a sharp left-right-right flip of the wrist in mid-air.

Moderato

Narration #4 or #9 begins.

Musical score for measures 39-42. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is Moderato. The first system shows measures 39, 40, 41, and 42. The right hand (RH) features a melodic line with eighth and quarter notes, while the left hand (LH) provides a steady accompaniment of eighth notes. Dynamic markings include *mp* at the start of measure 39 and *mf* above measure 41. Red diamonds are placed above the RH notes in measures 39, 40, 41, and 42. The LH notes are marked with 'LV' in measures 39 and 40.

Musical score for measures 43-46. This system continues the piece with measures 43, 44, 45, and 46. The RH continues its melodic line, and the LH accompaniment remains consistent. Red diamonds are placed above the RH notes in measures 43, 44, 45, and 46. The LH notes are marked with 'LV' in measures 43 and 44.

Narration #5 or #10 begins.

Musical score for measures 47-50. This system contains measures 47, 48, 49, and 50. The RH continues its melodic line, and the LH accompaniment remains consistent. Red diamonds are placed above the RH notes in measures 47, 48, 49, and 50. The LH notes are marked with 'LV' in measures 47 and 48.

Musical score for measures 51-54. This system contains measures 51, 52, 53, and 54. The RH continues its melodic line, and the LH accompaniment remains consistent. Red diamonds are placed above the RH notes in measures 51, 52, 53, and 54. The LH notes are marked with 'LV' in measures 51 and 52.

1. 55 56 57 58

LV LV R LV

a tempo
f-p

Gourd or Maracas

Detailed description: This system covers measures 55 to 58. The piano part is in treble and bass clefs. Measure 55 has a first ending bracket. Measure 56 has a first ending bracket. Measure 57 has a repeat sign. Measure 58 has a first ending bracket. The maracas part is on a single line with rhythmic notation. Dynamics include *f-p* and *a tempo*.

59 60 61 62

LV LV R LV R LV

Detailed description: This system covers measures 59 to 62. The piano part continues in treble and bass clefs. Measure 59 has a first ending bracket. Measure 60 has a first ending bracket. Measure 61 has a first ending bracket. Measure 62 has a first ending bracket. The maracas part continues with rhythmic notation.

1. 63 64 65

LV R p

Narration #12 begins.

Detailed description: This system covers measures 63 to 65. Measure 63 has a first ending bracket. Measure 64 has a first ending bracket. Measure 65 has a first ending bracket. The piano part continues in treble and bass clefs. Measure 65 is marked *p*. The maracas part continues with rhythmic notation. The text 'Narration #12 begins.' is written above measure 65.

Musical score for measures 66-68. The piece is in G major (three sharps). Measure 66 starts with a second ending bracket. The right hand (RH) plays a melodic line with eighth notes, and the left hand (LH) plays a bass line with quarter notes. The RH is marked with 'LV' (left hand) and the LH with 'LV' (right hand). Measure 67 continues the melodic and bass lines. Measure 68 concludes the section with a final melodic flourish in the RH and a sustained bass note in the LH. A 'Sk' (skat) mark is present at the end of measure 68.

Musical score for measures 69-71. Measure 69 begins with a right hand (RH) melodic line and a left hand (LH) accompaniment. The RH is marked with 'LV' and the LH with 'R'. Measure 70 features a 'rit.' (ritardando) marking. Measure 71 ends with a 'pp' (pianissimo) dynamic marking and the instruction 'E-A! (spoken)'. A 'Sk' (skat) mark is present at the end of measure 71.

NARRATION

Introduction:

1 - I tell the story of the Christ Child,
 2 - The Son of God he came to save us,
 3 - He born in Bethlehem, Judea,
 4 - He bring the light to chase the dark cloud,
 5 - In all the earth there is no other!

Narration #1:

Long ago, the world was in silence,
 Long ago, so still was the sky.

Narration #2:

Long ago, beyond my fair islands,
 Long ago, a baby's first cry.

Narration #3:

Then like a starburst from heaven,
 A light shone o'er the earth,
 And choirs of angels were telling
 Of Jesus' holy birth.

Narration #4:

He is born! How wondrous the story!
 "He is born!" sang angels above.

Narration #5:

He is born! the gift of God's glory,
 He is born! the gift of God's love.

Narration #6: (Verse 2)

Long ago, in manger so humble.
 Long ago, if I had been there.

Narration #7:

Long ago, I'd ring 'round with flowers,
 Long ago, the stable so bare.

Narration #8:

Tonight the bright lights of Christmas,
 The festive torches burn,
 We ring his altar with garlands
 Of ginger and fern.

Narration #9:

Al-le-lu! The children are singing.
 Al-le-lu! of good will to men.

Narration #10:

Al-le-lu! the sea winds are bringing,
 Al-le-lu! the story once again.

Narration #11:

Ha-i-na mai ka-pu-a-na *
 The story has no end.

Narration #12:

As for the end of the story,
 The story has no end.

E-A! **

* Traditional closing stanza - pronounced
 "Hy-ee-nah my kah-poo-ah-nah."

** Optional spoken E-A!